A STUDY OF THE SYSTEMATIC USE OF THEMES AND MOTIVES FOR DRAMATIC EFFECT AND COHERENCE IN THE OPERA *FOSCA* BY ANTÔNIO CARLOS GOMES

by

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ABSTRACT

Antônio Carlos Gomes (1836-1896) is considered one of the most important Brazilian composers and was the first New World composer whose work was accepted in Europe. His opera *Fosca*, though, was never discussed in depth and should be recognized as an important work in the history of the nineteenth century Italian opera for its skillful use of themes and motives. The Brazilian composer and musicologist Mario de Andrade presented a study of the principal themes in 1936, in commemoration of the centennial of Carlos Gomes' birth, but there is no record of a thorough study that shows the magnitude of Carlos Gomes' application of his motivic and thematic technique in this work.

In this document, the author identifies the principal themes and motives, and demonstrates how the composer systematically used them to enhance the drama and lend coherence to the work as a whole. Gomes, in *Fosca*, used the technique to such extent that every major character in the opera has a minimum of one theme related to him or her. The leading role Fosca has many themes to represent her different feelings throughout the opera. There are also themes representing specific feelings between two people, and themes related to the chorus as well. Gomes uses his themes to contribute to the drama as active psychological elements and not simply as ornamentation.

The recurring themes in *Fosca* are easily heard and recognized, but this does not mean that Gomes used them in a rudimentary or merely mechanical manner. Gomes' simplicity proves to be a useful tool in ensuring musical and dramatic continuity, offering us an idea of his broader goal as a musical dramatist.

I – INTRODUCTION:
A STUDY OF THE SYSTEMATIC USE OF THEMES AND MOTIVES FOR DRAMATIC EFFECT AND COHERENCE IN THE OPERA *FOSCA* BY ANTÔNIO CARLOS GOMES

When studying opera, it is important to understand the inner feelings of the characters and how they relate to each other in the plot. The presentation of the work comes alive through the perception and interpretation of singers, stage and music directors, but it is very common to underestimate or neglect some important cues in the music that are crucial to the work's musical and dramatic coherence. In the case of *Fosca* (1873), Antônio Carlos Gomes (1836-1896) successfully represented his characters, their feelings and thoughts through the use of themes and motives, giving special meaning to certain passages of the work. In order to prepare a performance of *Fosca* which captures the composer's wishes, music and stage directors, vocal coaches, singers and musicians need to understand the composer's intent.

Antônio Carlos Gomes is considered one of the most important Brazilian composers and was the first New World composer whose work was accepted in Europe. Even the harshest Italian critics compared the Brazilian composer to the great European maestros, including Rossini and Verdi. Verdi himself spoke of Carlos Gomes: "questo giovane comincia da dove finisco io."[1] This is translated as "this young man starts where

[1] Marcus Góes, *A Força Indômita*. (Belém: Secult, 1996), 129.

I finished."[2] His most well known opera, *Il Guarany* (1870), has been performed in major opera houses throughout the world, and featured in various recordings. *Fosca*, however, has never been discussed in depth, and should be recognized as an important transitional work in the history of nineteenth century Italian opera for its skillful use of themes and motives. In 1936, in commemoration of the centennial of Carlos Gomes' birth, the Brazilian composer and musicologist Mário de Andrade presented a study of the principal themes in *Fosca*,[3] but there is no record of a thorough study which shows the magnitude of Carlos Gomes' application of his motivic technique to further the drama and lend coherence to the work as a whole. *Fosca* should have its rightful place in the operatic canon for modern study and performance.

[2] Translation by the author.
[3] Mário de Andrade, "Fosca (1873)" Revista Brasileria de Musica Vol. I (1936) facs. 2.

II – CARLOS GOMES' BIOGRAPHY

Antônio Carlos Gomes, mostly known by his middle and last names, Carlos Gomes, was born on July 11, 1836 in Campinas, São Paulo, Brazil. His musical interests were encouraged early in his childhood by his father, a band director, and by his older brother, José Pedro de Sant'Ana Gomes, also a conductor.

At age ten, Gomes began to compose sacred songs and *Modinhas,* Portuguese and Brazilian sentimental art songs cultivated in the eighteenth and nineteenth centuries. At age 18, he composed a mass, *Missa de São Sebastião,* which premiered in a local church. He toured Brazil as a pianist in his early twenties and, at age 24, he was admitted to the National Conservatory to study composition with the Italian maestro, Gioacchino Giannini. In 1860, while at the Conservatory, he composed two cantatas: *Salve Dia de Ventura* and *A Última Hora do Calvário*. The first was performed for Dom Pedro II, the Emperor of Brazil, who awarded the composer a golden medal. After the premiere of the second cantata, Gomes was offered the position of Director of the Imperial Academy of Music and National Opera in Rio de Janeiro.

Between 1861 and 1863, Gomes composed his first two operas: *A Noite do Castelo* and *Joana de Flandres*. Both operas were in Portuguese, written in the Italian *bel canto* style. They received great public success and earned the composer a special distinction from Dom Pedro II and a scholarship from the Brazilian Imperial Art Academy to study in Europe.

In 1864, Gomes settled in Italy to study at the Milan Conservatory. Three years later he received the degree of "Maestro and Composer." His first major compositions,

written in Italy, were the Italian operettas *Se Sa Minga* (1867), and *Nella Luna* (1868). With them, he became so popular that many of their melodies were played on the streets by traditional organ grinders, an honor which only a few Italian composers received.

In 1870, Gomes' first Italian opera *Il Guarany*, based on a Brazilian romance by José de Alencar, premiered at Teatro alla Scala. The opera received critical acclaim and was an enormous success. Immediately after the performance, the publishing firm Lucca Editore bought the rights to the opera. On May 20, 1869, following the success of *Il Guarany*, Vittorio Emmanuelle II, the King of Italy, named Gomes "Cavalliere della Corona D'Italia," or "Knight of the Italian Crown." Soon the opera was presented in all major European capitals.

Il Guarany was written using the conventions of Italian opera of the time, including the recitative-aria-cabaletta sequence. However, in his next opera, *Fosca*, Gomes took a different path. *Fosca*, with a libretto by Antonio Ghislanzoni, was composed using a system of themes and motives and for that reason Gomes was accused of being "Wagnerian." Although *Fosca* was not a success, the *Gazetta Musicale*, an influential musical newspaper of that time, wrote flattering comments about the work.

In 1874, Gomes composed his third Italian opera, *Salvator Rosa.* It was performed first in Genoa to great success and has remained Gomes' favorite opera with Italian audiences to this day. Other notable achievements of Gomes include his participation in the celebration of the first centennial of American independence in Philadelphia, Pennsylvania, in 1876. For the occasion, he wrote a work for chorus and orchestra, *Il Saluto del Brasile*, which was well received. In February 1878, *Fosca* was

re-staged at Teatro alla Scala, finally receiving the recognition it deserved. In 1879, Gomes' fourth Italian opera, *Maria Tudor,* was performed at Teatro alla Scala. The libretto was based on a drama by French author Victor Hugo and was the result of collaboration between poet Emilio Praga and librettist Arrigo Boito. Boito later collaborated with Verdi for whom he wrote the librettos for *Otello* (1887) and *Falstaff* (1893).

In 1880, as his operas were being performed throughout Europe, Gomes returned to Brazil to oversee the productions of his Italian operas in Rio de Janeiro. On an occasion when Gomes was being honored, he was presented with a gift of three slaves by the Brazilian government, and he accepted them only to free them immediately. This incident had a profound impact on Gomes, and, upon his return to Italy, he began to work on a new opera, *Lo schiavo* (The Slave). The opera could not be premiered in Italy because of disagreements with his librettist, Andrea Passaro. However, it was premiered in Rio de Janeiro in 1889 in honor of Princess Isabel, who in 1888 proclaimed the *Lei Áurea,* the Golden Law, abolishing slavery in Brazil.

In 1890, back in Italy, Gomes composed *Condor*, a melodrama commissioned by Teatro alla Scala; it premiered there in February 1891 to rave reviews. In 1892, he presented *Colombo,* a musical poem for soloists, chorus and orchestra composed for the 400th anniversary of the discovery of the Americas at the Municipal Theater of Rio de Janeiro. In 1893, the Brazilian government named Gomes the country's representative to the 400th anniversary festivities of the discovery of the Americas in Chicago where he directed a concert of overtures, scenes and arias from his major works, evoking great

ovation from the public. The following year, the government asked him to compose an anthem for the Brazilian Republic, established in 1889, but he declined the offer because he felt that this would be an affront to his benefactor, the former Emperor, Dom Pedro II.

In 1895, Gomes was offered two positions: Director of the Venice Music School, and Director of the Music Conservatory of Pará, Brazil. Although diagnosed with tuberculosis, he decided to accept the Brazilian offer, saying, "If my disease is to lead me to death, I want to die in my Brazil and there is no cure that will keep me here [Italy]."[4] Gomes left Italy in April 1896 and he died a few months later on September 16, 1896. To the signature on his testament, Gomes added the words "Brazilian and patriot." On the door of the San Fedele church in Milan, was posted an inscription in tribute:

> Al Maestro Antônio Carlos Gomes
> Gloria del Brasile che ebbe i natali
> Onore dell'Italia ove educò e spiego il suo genio
> I figli, gli amici e la patria
> Ne piango la premature morte
> E pregano pace.[5]

Translated this reads:

> To Maestro Antônio Carlos Gomes,
> Glory of Brazil, where he was born,
> Honor of Italy, where he was educated and developed his genius.
> The children, friends and the country cry at his early death
> And pray for the peace (for his soul). [6]

[4] Góes, 407.
[5] Góes, 415.
[6] Translated by the author.

Referring to the composer, Dr. Mary Trowbridge Honey wrote in 1933:

> Man is ever in a state of heroworship (sic), an attitude which, if properly directed, tends toward the highest type of patriotism and international good will. But aside from Washington there are few heroes in the New World which are acceptable to all sections and all the religions and political parties. Could it be that we have looked for our heroes in the wrong field? Perhaps we might receive suggestions on this point from foreign nations. A foremost composer of South America, Carlos Gomes, is a national ideal. (...) To Brazil's greatest musician all mankind may offer tribute. [7]

[7] Mary Trowbridge Honey, "A foremost composer of South America," *The Etude*, March 1933, Vol. 51, No.3., quoted in Cyrene Paparotti, "A. Carlos Gomes (1836-1896)," 2000; available from http/www.gounin.net/ACGUS/acgbious.htm; Internet; accessed 15 August 2007.

III – MUSICAL INFLUENCES ON CARLOS GOMES

Brazilian classical music is the result of a blending of different cultures over many years. At Gomes' time, it was based on romantic songs for salon, and enriched by other international influences such as Italian opera, especially Verdi. Other influences were Portuguese music with Moorish elements from the invasions of the eighth through fifteenth centuries, Neapolitan songs, French religious music and children songs, German waltzes, Slavic polkas and mazurkas. All of these influences were then blended seamlessly with the Brazilian rhythms from various indigenous tribes. Finally, Africans, brought to Brazil as slaves, introduced their own rhythms and music into the mix.

The Brazil of Gomes' time was a country with foreign artistic aspirations; it was fashionable to give preference to anything that came from abroad. A great part of Gomes' inspiration came from the repertoire that his father performed with bands as well as scores he copied during his trips to Rio de Janeiro, the imperial capital. In his father's archives, Gomes found an extensive collection of music from European masters including Haydn, Weber, Rossini, Bellini, Donizetti and Verdi as well as Brazilian composers of the Baroque period, who were influenced by European composers. In addition, there were compositions such as symphonies, string quartets, passions, masses and operas in his father's archives.

Gomes' trips to São Paulo offered numerous opportunities to hear music of great composers that were presented at the Jardim da Luz concerts, the "musica de classe" or music of quality, which were well known at the time. Another important influence on his musical growth was his position as chorus master for the Teatro Lirico in Rio de Janeiro

from 1860 to 1863 where he rehearsed the choruses of the touring Italian opera companies that performed operas of various composers. Almost all the operas staged in Brazil at that time were part of the Italian repertoire which became commonplace for Gomes; as a result, Italy was the appropriate cultural center for him as an influence in his development as a composer.

Gomes achieved high dramatic expression in his vocal lines, displaying rich lyricism in his melodic invention. Within the established patterns of Italian opera of the later nineteenth century, Gomes achieved an uncontested mastery. He was also a fine tenor and pianist, so opera, with its mixture of various arts, offered him the means to express his musical talent.

While Gomes endeavored on several occasions to infuse a Brazilian flavor in his works, his Brazilian orientation has often been overstated. Mário de Andrade himself felt that a native feeling pervaded Gomes' early works; Andrade cited certain rhythmic traits, some abruptness and awkward melodic writing and references of Brazilian popular melodies. However, he also observed that nationalistic concern was, in Gomes' time, considered incompatible with operatic composition. Besides the reminiscences of *Modinhas* in some arias of *A Noite do Castelo* and *Joana de Flandres*, some of the exotic passages of *Il Guarany* and *Lo schiavo* present rhythmic traits that became characteristic of urban popular dance music of the late nineteenth century, but were hardly indigenous. Andrade also observed that occasionally Gomes introduced some allusion to Portuguese/Brazilian-influenced folk polyphony in his works, mostly through parallel thirds and sixths, to authenticate his 'indigenous' passages; however, this type of

polyphony is restricted to the folk music of the *caipira,* the people of the hinterland in the state of São Paulo.

Although Gomes' works reflect the influences of post-Rossinian Italian opera, they also attest to his own ability in developing a different approach and elaborating on themes to create something fresh as evident in *Fosca*. The best example of the brilliance of his ideas is confirmed by *Il guarany,* which remains his most important work, and its triumph was due to effective melodies, dramatic construction and exotic libretto.

Besides the systematic use of themes in *Fosca*, Gomes presents us with a work with an appropriate match of music to text and underlying emotions. The character of Fosca also introduces us to a new type of vocal writing to the Italian opera of the time, with long phrases in the lower and central registers of the voice with sudden and violent jumps to the high or lower register, called "singing-reciting." This type of vocalism anticipates that of the *verismo* operas.

Fosca is full of characters who are constantly distressed, but only Fosca is on the edge of an existential crisis and such traits are faithfully reproduced in her vocal role. Fosca's role, in particular, is difficult to cast since it requires a true dramatic soprano at ease in the tremendous leaps and intervals, steep ascents to the top and sudden dives into the low range. It is also a demanding, yet selfless role, as the most beautiful and lyric arias are assigned to the two lovers, Paolo and Delia.

IV – THE BACKGROUND OF *FOSCA*

In Gomes' time, Brazil was the only country in the Americas with a stable monarchy. Emperor Dom Pedro II reigned from 1831 to 1889; his reign coincided with that of Vittorio Emmanuelle in Italy from 1820 to 1878. Italy went through many political reforms from 1810 to 1870, principally the creation of the Kingdom of Italy in 1861. Over the nineteenth century, the ideas of liberty and individualism prompted an acceleration of aesthetic change. Romanticism and realism were artistic threads developed through the contemporary painters and other artists. The stylistic developments were also reflected in Italian literature – first Romanticism, then the iconoclastic writings of the *scapigliatura* movement of Italian cultural renewal around 1860 to 1880. Gomes himself was part of the *scapigliatura* whose name was taken from the novel *Scapigliatura* (1862), by Cletto Arrighi, pseudonym of Carlo Righetti, who used the term *scapigliati* to describe young people with a restless, independent spirit. *Gli scapigliati* aimed, both in their art and in their general behavior, to defy the complacent conformity of the rising *bourgeoisie*, whom they preferred over the intellectual elite. They defended the freedom and individuality of the artist and were interested in the reevaluation of all that is related to the arts and life in general. Major exponents were artists such as Arrigo Boito (1842-1918), Giuseppe Rovani (1818-1874), Emilio Praga (1839-1875), Carlo Dossi (1849-1910) and Iginio Ugo Tarchetti (1839-1869). This was followed by the *verismo*, Italy's form of Realism, represented by novelists Luigi Capuana (1839-1915) and Giovanni Verga (1840-1922) and composers.

In nineteenth century Italy, opera grew in popularity compared to other genres, such as the symphony. The interest in opera was sustained by the manner in which the dramatic themes were treated rather than by believable plots. Opera also underwent significant transformation paralleling the other art forms; length and form evolved considerably, as did the nature of the plots, vocal textures, and orchestral scoring. Great, passion-filled dramatic works were inspired by the spirit of the *Risorgimento* (from 1815 to 1861), the period of cultural nationalism and of political activism, which led to the unification of Italy in 1871. Composers started working more closely with their librettists and the librettos were generally based on pre-existing dramas or literary works.

Many operas of the period are genuine, romantic masterpieces of redemption through death such as *Tristan und Isolde* (1859). In many operas, death is used less as a dramatic device than as one of the aspirations of human existence, in which past regrets combine with dreams of eternity. Exotic topics from distant lands, such as Meyerbeer's *L' Africaine* (1865) and Verdi's *Aïda* (1871), were very attractive to the Italian audiences at the time. Gomes' *Il Guarany* is another good example on an exotic topic: its unusual subject of Brazilian native heroes and its Romantic stylization of indigenous dances undoubtedly made the work more appealing for curious European audiences of the time.

Fosca, although not set in a distant land, still carries an appealing plot that includes pirates, beguiling love and kidnappings. Gomes started composing *Fosca* in 1871 and it was first performed at Teatro alla Scala in Milan in February 16, 1873. Other *Fosca* performances were in Buenos Aires, Rio de Janeiro, Bologna, and London (1876); in Buenos Aires and Rio de Janeiro (1877), in Milan (1878) and in São Paulo (1879).

Although *Fosca* was not well received at its Milan premiere, it was a great success when restaged there in 1878. There were 15 performances of *Fosca* that year, compared to three of *Aïda* and six of *La traviata*. At the restaging of *Fosca*, Gomes was called back 24 times to the stage on opening night. *Fosca* was also resurrected in 1890 with great success and the composer then received 30 calls back to the stage.

Gomes' *Fosca*, a melodrama in four acts, is based upon the novel *La festa delle Marie* by Luigi Capranica (1868) and takes place during the tenth century in Venice and Istria. The novel *La festa delle Marie* was published in Milan in 1869 in a 152-page volume. Capranica also had published this story in daily chapter installments in the Milanese newspaper, *La Perseveranza*.

La festa delle Marie was the traditional festival where Venetians would celebrate all weddings that one day each year. The brides would depart in a water procession on the "Canal delle Vergini" to join their future husbands who were waiting for them at the Church of San Nicolò at the Lido. Legend says that in the year 943 pirates from Trieste or Dalmatia made a reckless raid on the procession, kidnapped the brides and stole their clothes and dowries. Being impatient to divide the loot, the pirates did not take refuge in the labyrinth of their Dalmatian islands, but rather hid themselves in the lagoon of Caorle nearby, where they were quickly found by a very angry rescue party from Venice. The pirates were killed and the brides returned to the ceremony.

In the spirit of not wanting to segregate the social classes that always was part of the ceremony, the Venetians decided, as a remembrance of the brilliant victory over the pirates, to call for twelve patriarchal families to present every year, in January, twelve of

the most virtuous young women from poor Venetian families with a dowry. These girls were to be designated as "le Marie," the Marys, in honor of the Virgin Mary. On the wedding day, the twelve young women would go to the church of San Pietro di Castello, where at the end of the mass the Bishop would bless the girls and escort them to the Basilica San Marco to meet the Doge. From there, the procession continued aboard the Doge's boat, the Bucintoro, up the Grand Canal towards the Rialto Bridge, with crowds of Venetians on the banks and on the terraces of palaces to watch them. The procession concluded at Santa Maria Formosa, the only church in town at that time dedicated to the Mother of our Lord, patroness of the victory over the pirates. *La festa delle Marie* was one of the festivals most loved by the Venetians. This joyful celebration had vanished by 1379. However, it was reborn in the eighteenth century and continues as an integral part of the Venetian Carnival.

Antonio Ghislanzoni, who had written librettos for Verdi, including *La forza del destino* and *Aïda* , used this legend as the basis for *Fosca*'s libretto. Ghislanzoni, the fashionable librettist of that time who wrote about 85 librettos, was also a poet, singer, journalist and writer. He had the talent and ability to create situations that were appealing and dramatic, suitable subjects for operas. *Fosca*'s libretto is set in Istria and Venice in the year 944 with the following characters:

Gajolo (Captain of the Pirates)..……...Bass

Fosca (Gajolo's sister)…….….Soprano

Paolo (Venetian captain)……..Tenor

Cambro (Venetian slave to Gajolo's service)…...Baritone

Delia (Venetian orphan, Paolo's fiancée)……...Soprano

Michele Giotta (Paolo's father)……Bass

The Venetian Doge…….. Bass

The Synopsis reveals as typically convoluted plot.

Act I

Fosca is the sister of Gajolo, who is about to embark with his pirates on a raid of a Venetian church to abduct young brides on their wedding day. Fosca is desperately in love with Paolo, a Venetian aristocrat, now prisoner of the pirates, who is engaged to Delia, who is faithfully waiting for him in Venice. Senator Giotta, Paolo's father, arrives at the pirates' cove to pay the ransom and bring back his son. Fosca tries to prevent Paolo from returning home, playing the first of many scenes of hysteria. Cambro, the true villain of the story, wishing to oust Gajolo from the pirates' leadership, promises Fosca, if she is willing to yield to his lust, that he will bring Paolo back to her. Fosca accepts, swearing to take revenge on Paolo's rejection of her.

Act II

Scene 1 (Delia's house in Venice)

Paolo greets his true love, Delia, to whom he will be wed in an hour. Delia, an orphan without a dowry, expresses sympathy for the misfortune of Fosca, who had nursed Paolo back to health in his prison. He swears that only Delia was in his thoughts. Cambro enters, disguised as a peddler, ostensibly seeking to sell Delia a richly adorned

necklace, which she declines. While she and Paolo bid each other farewell for the hour they will be apart, Cambro muses that soon Delia will be in his hands.

Scene 2 (A plaza in front of the Church of San Pietro Castello)

The moment of the mass abduction arrives. Fosca, who followed the pirates to Venice, at the sight of Paolo and Delia entering the church together, goes into a rage again. Everyone calls her a madwoman. The pirates attack and the abduction and rape of the brides follow. In the confusion, Gajolo is captured by the Venetians, whereas Fosca and Cambro manage to escape, dragging Paolo and Delia along with them.

Act III

In Istria, believing that Paolo is dead, Delia deliriously wanders around inside a grotto. Fosca appears. Although full of rage, she is moved by the depth of Delia's love and decides to save them both. Cambro is now the leader of the pirates who do not trust him. At the news that Gajolo may be set free by the Venetians, Cambro, feeling himself in danger, tries to gain total control of Fosca, reviving her jealousy by conjuring up the image of the two lovers who will sail away triumphantly mocking her. It doesn't take much to excite Fosca's paroxysmal nature, and Cambro easily convinces her to kill both of them.

Act IV

Meanwhile, in Venice, Gajolo is set free as he promises to bring back Paolo and Delia. In Istria, Paolo, believing Delia to be dead, sings an aria praying to God to let him be united with her. Fosca tries to persuade Delia to drink poison telling her that this is the only way she can save Paolo's life. As Delia is bringing the cup to her lips, Gajolo

arrives, saying that he has just killed Cambro and that Paolo and Delia can now return to Venice. While the two lovers embark, Fosca, unseen by anyone, drinks the poison she had intended for Delia, and asks them for forgiveness. As the two sail back to Venice, Fosca begins to totter, and Gajolo realizes what she has done. Fosca dies; the opera concludes with Gajolo and the pirates' call for vengeance, swearing to destroy Venice.

Mário de Andrade considered *Fosca* to be Gomes' finest musical achievement. The composer himself said in his letters that he composed *Il Guarany* for the Brazilians, *Salvator Rosa* for the Italians and *Fosca* for the experts. [8]

[8] Goés, 208.

V – GOMES' USE OF THEMES AND MOTIVES

The New Grove Dictionary of Music and Musicians defines "theme" and "motive" as:

> "Theme is the musical material on which part or all of a work is based, usually having a recognizable melody and sometimes perceivable as a complete musical expression in itself, independent of the work to which it belongs. It gives a work its identity even when (as is frequently the case with a theme and variations) it is not original to the work." [9]
>
> "Motif (motive) is a short musical idea, be it melodic, harmonic or rhythmic, or all three. A motif may be of any size, though it is most commonly regarded as the shortest subdivision of a theme or phrase that still maintains its identity as an idea." [10]

The most commonly known systematic use of themes and motives for dramatic purposes is that of the *leitmotif* technique, or leading motive, developed in France and Germany in late eighteenth century operas such as *Richard Coeur-de-lion* (1784) by André Grétry. Extended by Wagner, a *leitmotif* is a clearly defined theme or musical idea, representing or symbolizing a person, object, or idea, which returns in its original or altered form at appropriate points in an operatic work.

One possible reason for the failure of *Fosca* at its premiere was Gomes' use of associative themes and motives, which labeled him "Wagnerian" by the local press. Also, most Italians were not accepting of foreign music. None of Wagner's operas was performed in Italy until the performance of *Lohengrin*, sung in Italian, at Teatro Comunale de Bologna in 1871. Gomes, a member of the *scapigliatura* movement, certainly had knowledge of Wagner's theories, because the *scapigliati* were known to

[9]The New Grove Dictionary of Music and Musicians, 1997, edited by Stanley Sadie.
[10]Idem.

discuss Wagner. However, Gomes was not present at the 1871 Bologna performance of *Lohengrin,* and he had not seen any Wagner opera which used the *leitmotif* technique until the next Italian performance of *Lohengrin* at Teatro alla Scala, three months after the premiere of *Fosca*.

Other than musical interests, another reason for introducing Wagner's music in Italy was the natural interest of the intellectuals. This interest was because of three major factors: 1) the rivalry Bologna wanted to heighten with Milan in presenting itself as a more modern, civilized and educated city. 2) the sentiment generated against Verdi by Angelo Marini, who was an influential conductor in Milan and considered the best Italian conductor of his time - after Verdi had stolen Marini's lover, the soprano Teresa Stolz, to be his mistress, Marini wanted to perform Wagner's operas instead of Verdi's operas to present Wagner as more modern and musically superior composer. 3) the publisher Lucca was eager to bring Wagner's music to Italy, since Lucca had the exclusive rights to present Wagner's operas in Italy, posing a challenge to the rival publishing house, Ricordi.

With interest in the traditional Italian operatic conventions waning, greater importance began to pass to other forms, and the association of motives with characters and events began to provide not only a useful system of illustration, but, gradually, a means of applying formal control through quasi-symphonic techniques. The significance of the use of motives in Romantic opera was first used by Weber, and Wagner elevated it to a position of paramount importance as a mean for both development and dramatic allusion. In Wagner, a *leitmotif* could be a rhythmical cell, a simple musical interval, a

simple chord, a chord progression or a musical phrase. Wagner never used the word *leitmotif* himself, but rather words like ‘melodische Momente’ (melodic moments) or ‘Grundthema’ (ground theme). Wagner’s melodic moments often have psychological significance, and his scores are a continuous symphonic development of the stage action.

VI - DRAMATIC EFFECT AND COHERENCE IN THE THEMES AND MOTIVES IN *FOSCA*

In *Fosca*, Gomes was accused of being Wagnerian not only because of his extensive use of chromaticism but mainly for his use of recurring themes and motives. For the purposes of this study, I use the word "theme" for everything that implies to at least a musical phrase and "motive" for a musical cell which is smaller than a musical phrase. The themes and motives in *Fosca* are clearly identifiable melodic units mostly repeated literally and sometimes presented with only surface harmonic variation. They do not share the motivic development of Verdi or Wagner's motives. Verdi's *La forza del destino* (1862) and especially *Aïda* (1871), written a few years before *Fosca*, were some of the contemporary Italian operas where such a technique was used. Roger Parker, in his article "Motives and Recurring Themes in *Aïda*," calls *Aïda* the most Wagnerian of Verdi's operas.[11]

Verdi applied motives extensively in many of his operas, such as *Aïda* and *La forza del destino*, but in *Fosca* Gomes focuses on the themes' effect in developing the drama. There are many themes and motives in *Fosca*, and each one has a specific place and meaning in the drama. Gomes gives most of the characters in *Fosca* at least one theme directly related to them. The role of Fosca, however, carries many themes to represent her different feelings and moods throughout the opera. There are also themes representing specific feelings between two people, and themes associated with the chorus.

---

[11]Carolyn Abbate and Roger Parker, Analyzing Opera: Verdi and Wagner. (Berkeley: University of California Press, 1989), 222.

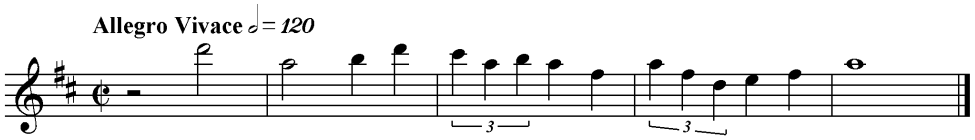
In this document I will focus on the principal themes and motives that have a specific influence on the development of the opera. The names applied to the themes and motives are my suggestions to describe their significance and meaning in the drama. To demonstrate how Gomes used the themes and motives systematically in *Fosca*, I will provide a summary of the dramatic development of each number in the opera and then present the relation of the themes to the dramatic effect and coherence. The page and measure numbers refer to the piano vocal score published in Brazil in 1985 by Ricordi Brasileira, S.A.[12] The full score can be rented from Ricordi Brasileira, however, the piano vocal score is sufficient for this study's purpose. In this study, there is no intention to discuss the orchestration of the themes, although it is provided in the piano score for the *sinfonia* only.

SINFONIA (pp. 1-12, mm. 1-262)

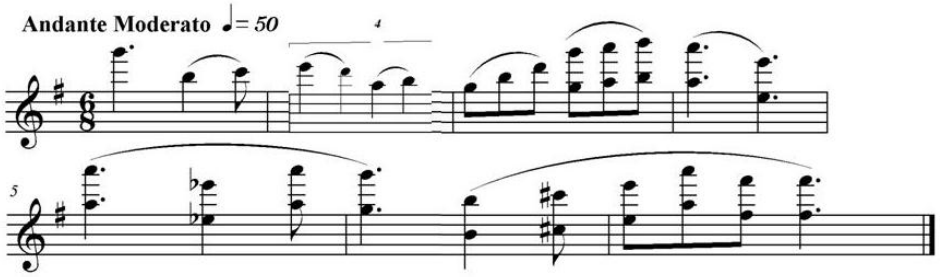
The *sinfonia* (1886) is a substitution for the prelude of the original version and it uses themes from the opera--a common tradition in the composer's time. There are three important themes presented in the *sinfonia* labeled as 1) the "pirates' honor" theme, 2) the "mercy" theme, and 3) the "mocking" theme.

[12] A. Carlos Gomes, *Fosca*: *Melodrama em quatro atos by Antonio Ghislanzoni* (Rio de Janeiro: Ricordi, Funarte/Instituto Nacional de Música, 1986).

Example 1: “pirates’ honor” theme



Example 2: “mercy” theme



Example 3: “mocking” theme

The *sinfonia* begins with the "pirates' honor" theme presented four times: in measure 1, in measure 7, in measure 11, and finally in measure 15:

Example 4 (p. 1, mm. 1-18)

The whole *sinfonia* emphasizes the "pirates' honor" theme, and the reason for this choice by Gomes will be understood as the drama unfolds. After four statements at the beginning, the "pirates' honor" theme returns eight times in the *sinfonia* (mm. 33, 38, 75, 80, 109, 113, 121 and 221).

Gomes presents the "pirates' honor" theme in the form of canon beginning in measure 33 then sequenced a half step higher, in measure 38:

Example 5 (pp. 2-3, mm. 33-43)

In contrast, Gomes presents the beautiful “mercy” theme accompanied by string tremolos:

Example 6 (p. 4, mm. 60-74)

The “pirates’ honor” theme immediately follows, repeated in a powerful fanfare played off stage:

Example 7 (pp. 4-5, mm. 75-86)

The third theme Gomes presents is the “mocking” theme which reveals similar rhythmic cells to those heard in the “pirate’s honor.” The reason it is presented in the *sinfonia* as a mockery of the “pirates’ honor” theme will be understood as the plot develops. The “mocking” theme is heard for the first time in measure 155:

Example 8 (p. 8, mm. 155-170)

The “mocking” theme reappears at measure 187, leading to the return of the “pirates’ honor” theme theme at measure 206, and the coda which closes the *sinfonia*. Although the whole *sinfonia* is based on the “pirates’ honor” theme, Gomes’ choices of contrasting it with both the “mercy” and “mocking” themes will be discussed later.

ACT I

CORO E SCENA GAJOLO (pp. 13-34)

Synopsis:

The curtain rises as the pirates are drinking. Captain Gajolo arrives to the pirates' hurrahs and tells them of his intent to embark on a major abduction at a church in Venice on the day of the massive wedding. The pirates express their concerns that the abduction will happen in the sanctity of a church, but Gajolo tells them that their sins will be absolved if they do not steal any gold from the church. They ask for the blessings of the Virgin Mary, and then they project their profits from the abduction of the damsels and plan to divide the money equally. However, if their plan does not succeed and Gajolo dies, they are all willing to die as well.

Thematic Development:

The first theme presented by Gomes in this number is what I call the "determination" theme, a simple ascending scale with a well defined, dotted rhythm that characterizes the energy, courage and strength of the pirates' decision:

Example 9: "determination" theme

The theme is presented twice, emphasizing first the scale from B-flat to B-flat, then the scale from F to F:

Example 10 (p. 13, mm. 1-10)

The chorus of pirates opens the opera with the "determination" theme. They are celebrating and drinking wine as they sing that their recent reward was bountiful and shared by all. Since this scene is about the pirates and their plans for the future, the theme is the element on which the scene is based:

Example 11 (p. 15, mm. 31-38)

The presentation of the theme, unaccompanied until the top of the scale is reached, displays Gomes' melodic simplicity to emphasize the theme itself without diversion.

Choosing the "determination" theme to portray the pirates from the beginning of the opera seems to be a well-thought-out choice by Gomes. The simplicity of the theme, diatonic and with a strong rhythm reflects the unrefined, barbarian nature of the pirates. The "determination" theme will appear many times in this number, sometimes with simple variations. Here is an example of how Gomes uses the scale that constitutes the "determination" theme, fragmented in the orchestra without the dotted rhythm:

Example 12 (p. 15, mm. 39-42)

Gomes closes the number with the theme in unison for a strong statement:

Example 13 (p. 34, mm. 237-240)

SCENA – CAMBRO (pp. 35-45)

Synopsis:

Cambro, a Venetian slave in the service of Gajolo, arrives in this scene saluting the pirates and Gajolo. He has been in Venice negotiating a ransom to free Giotta's son, Paolo, who is imprisoned by the pirates. Giotta has accepted the ransom amount and will come to take his son back to Venice. Fosca then enters and interrupts their conversation telling Gajolo that this prisoner was given to her and she will not let him go "for all the gold in the world." Gajolo refuses her wishes and reprimands her; she asks for consideration, but is reassured that a pirate will never fail his promise.

Thematic development:

The first theme to appear in this scene is the "deviousness" theme. The sinuous and sinister characteristics of Cambro's nature are well represented by the chromaticism and serpentine line in this theme. It will appear four times in this scene:

Example 14: "deviousness" theme

Gomes places the theme both in Cambro's vocal line and in the orchestra, alluding to Cambro's schemes that will be carried throughout the opera. The theme is stated twice as Cambro tells Gajolo about the Venetians' acceptance of the ransom to free Paolo. Here Gomes uses this more chromatic and elaborate theme to represent the artfulness of Cambro's plans which will be soon revealed:

Example 15 (pp. 36-37, mm. 12-20)

The theme reappears when Gajolo tells Cambro that he will be waiting for Giotta:

Example 16 (p. 38, mm. 28-35)

As Gajolo tells Fosca how much they will receive when they free Paolo, the "deviousness" theme creeps into the orchestra. Here, Gomes uses the theme as a psychological foreshadowing of the developing plot where Fosca will need Cambro's help, although Cambro's offer has not yet been revealed:

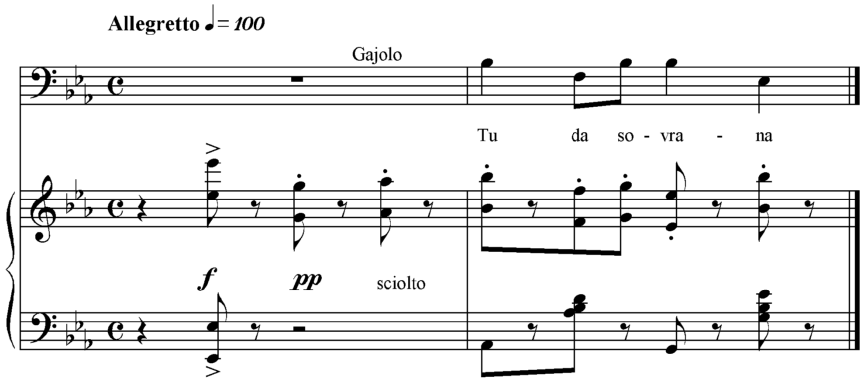
Example 17 (p. 40, mm. 47-50)

Another important element of cohesiveness in this scene is the “loss” theme. It will be presented when Fosca is about to lose Paolo or when she recalls her loss.

Example 18: “loss” theme

The first appearance of this theme is incomplete. Perhaps Gomes wants to tell us that the loss has not yet happened and that Fosca still has some hope:

Example 19 (p. 41, mm. 55-56):



The theme arrives in its complete form when Gajolo again tells Fosca that they need the gold from the ransom. She asks Gajolo to keep the gold but leave the prisoner with her. By presenting the complete theme here, Gomes wants to highlight that there is no hope for Fosca:

Example 20 (p. 42, mm. 64-66)

The "pirates' honor" theme, after extensive use in the *sinfonia*, is presented twice in the orchestra underneath Gajolo's statement that a pirate cannot fail his honor and subsequently during his questioning the pirates about their opinion. Gomes reaffirms Fosca's loss as echoed here by all the pirates:

Example 21 (p. 43, mm. 70-76)

Two measures later the "pirates' honor" theme reinforces the pirates' answer to Gajolo's question, repeating his statement that a pirate cannot fail to keep his promises:

Example 22 (p. 44, mm. 77-84)

In the plot development, this number reveals a critical moment where Fosca declares her love for Paolo to her brother and begs him to keep Paolo in Istria. Since the Venetians are paying the ransom to free Paolo, he must be returned, independent of Fosca's wish. The reason that the three themes Gomes presents in this number is to weave carefully the web of feelings that will be crucial to the developing drama. The "deviousness" theme already shows us the true character of Cambro, although his plan is not yet revealed. The "loss" theme shows us that Fosca will lose Paolo and it is complemented by the "pirates' honor" theme telling us the reason for such loss.

PREGHIERA – FOSCA (pp. 46-49)

Synopsis:

Fosca implores her brother to let her keep Paolo. She recalls the memory of their mother but Gajolo says that he cannot give in to Fosca since a pirate cannot go back on

his promises. Cambro and the chorus join at the end saying that she is delirious. She finishes the number asking Gajolo for pity.

Thematic development:

In order to demonstrate the change in Fosca's emotional state, Gomes introduces the "imploring" theme as Fosca's barbarian nature is now softened by love.

Example 23: "imploring" theme

She implores her brother to give in to her feelings and to listen to her suffering heart, well depicted by the dramatic characteristic of the theme with an ascending leap of a minor 7th followed by a chromatic descent and emotional cadence:

Example 24 (p. 47, mm. 12-16)

STRETTA E SCENA – FOSCA (pp. 50-54)

Synopsis:

At the beginning of this scene Gajolo and the pirates tell Fosca once again that a pirate should never betray his honor. As they begin to leave, Gajolo tells Cambro to look at her. Fosca tells Gajolo once again that she loves Paolo, but Gajolo rebukes her for he won't hear of it anymore and that she should be ashamed of her love. Gajolo leaves staring at Fosca from a distance with ferocity. She watches them leave and vacillates, finally deciding that she shall pursue Paolo's love on her own.

Thematic development:

The “pirates’ honor” theme forcefully returns in the beginning of the scene with the same words sung previously, re-emphasizing the pirates’ strong resolve against Fosca’s wish:

Example 25 (p. 50, mm. 1-8)

As the pirates leave the scene, the “pirates’ honor” theme in the orchestra reinforces the pirates’ decision:

Example 26 (p. 51, mm. 12-14)

Fosca’s “imploring” theme counteracts the strong statement made by the pirates. At this time Fosca realizes that no one is moved by her torments and sings to herself:

Example 27 (p. 52, mm. 23-29)

FOSCA (Gajolo si allontana gettando su Fosca uno sguardo feroce)
Ah!..... cru -
ANDte 1o TEMPO.
espress.
26
dolce
-de - li! a' miei tor - men - ti non si commos - se un cor! no, no, non si commosse un cor!
dim.
pp dolce
pp

As she watches them leave, the “pirates’ honor” theme is heard softly in the orchestra:

Example 28 (p. 52, mm. 29-30)

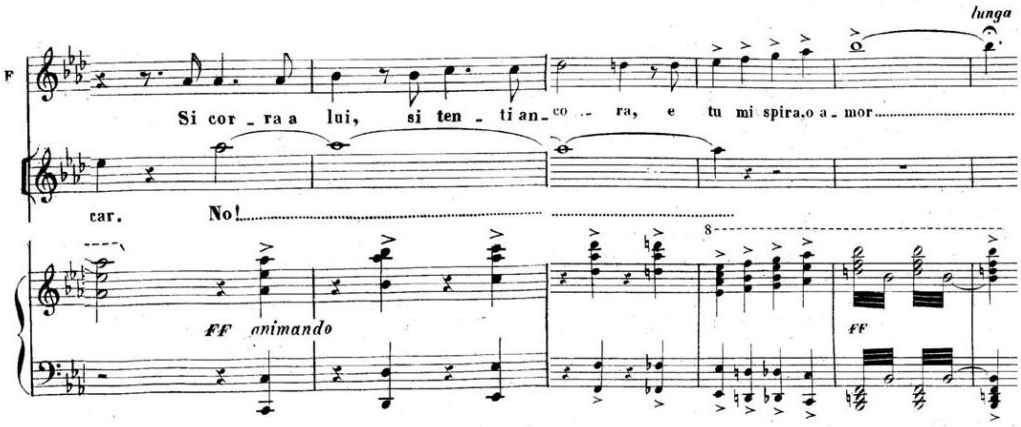
The next appearance of the “pirates’ honor” theme accompanies an important dramatic moment in the opera. After Fosca decides to pursue Paolo’s love without regard for any consequences, it is sung by the chorus from a distance, interrupting her thoughts for a moment like a last warning which she does not want to heed:

Example 29 (p. 53, mm. 35-39)

(LL? DECISO, IN DUE (♩=104)
(Fa per partire, ma si arresta ascoltando il Coro
F
cor.
FF
No! no! un pi - rata alla sue pro - messe non può man - car.
8
8
FF

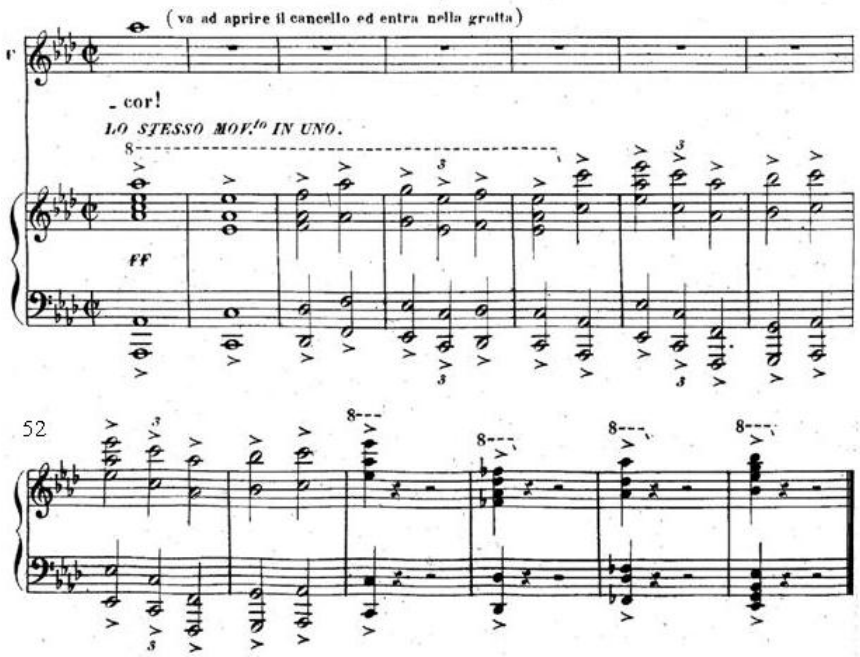
As a symbol of her blinding determination, she now appropriates and sings the scale of the “determination” theme, borrowed from the pirates. After all, she is also a pirate, but her desire for Paolo is stronger than the will of the pirates to stop her:

Example 30 (pp. 53-54, mm. 39-44)



As Fosca leaves to visit Paolo who remains in prison, the "pirates' honor" theme is heard in the orchestra, boldly concluding the number. The recurrence of the "pirates' honor" theme here appears to serve as the pirates' last warning to Fosca not to betray them:

Example 31 (p. 54, mm. 45-57)



ARIA – CAMBRO (pp. 55-65)

Synopsis:

Cambro watches Fosca leaving to see Paolo in the cave and is happy with the thought that after the prisoner returns to Venice, Fosca will feel despised, making her an easy prey for him. His dream is about to be fulfilled: if he can reign in Fosca's heart, he will be the king of pirates. In the *andante espressivo* section of the aria, he states that he is not looking for Fosca's love or caresses, but that he seeks the gold that can make him, once lowly and oppressed, rise to the power of a king.

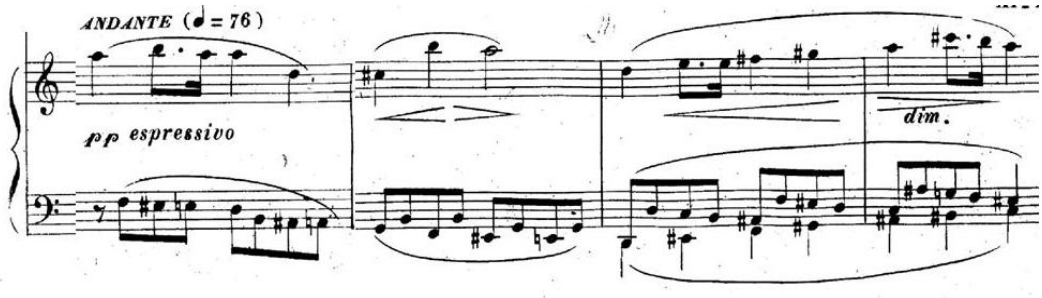
Thematic development:

A few measures into the number, the "nostalgia" theme is heard from the orchestra:

Example 32: "nostalgia" theme

Here Gomes anticipates the freeing of Paolo (Cambro actually mentions that the prisoner will be returning to Venice right after the theme is heard):

Example 33 (p. 55, mm. 7-10)



Gomes gives hints at who the opera's true villain is by reminding us of Cambro's plans. Poignantly, a portion of the "deviousness" theme erupts in the orchestra just before Cambro's conclusion that his dream and ambition to become the leader of the pirates will finally be fulfilled:

Example 34 (p. 57, mm. 19-20)

SCENA E DUETTO (pp. 66-84)

Synopsis:

Cambro hears Fosca approaching the cave and hides himself to listen to their conversation. Paolo thinks that his final moment has arrived, but Fosca tells him that she would never be the one to announce his death, and, while she lives, he shall live as well. Fosca tells him that she came to set him free but he replies that she has no power to change his destiny. She calls him ungrateful and reminds him that she was the only one who cared for him and nursed his wounds during his captivity. He agrees and offers to compensate her for this care. However, all Fosca wants is his love. She asks him to escape with her, but he replies that it would be impossible since they would soon be captured by the pirates. She tells him that his father is coming to take him back and he will soon be freed. Paolo is full of joy knowing that he will be able to return to Venice.

Thematic development:

At the moment Fosca reminds Paolo that she was the one who took care of him during his captivity, Gomes introduces the “menacing” theme composed of a one-note melody accompanied by short triples of thirds:

Example 35: “menacing” theme

Although extremely in love, it seems that Fosca already has a plan for revenge in case Paolo does not give in to her wishes:

Example 36 (p. 71, mm. 60-63)

The whole section that follows the *scena* is based on the "menacing" theme until Fosca asks Paolo to see her pale complexion that reflects the loss of his love. For a final time she passionately tries to convince him to understand her love. The "imploring" theme, once used when trying to persuade Gajolo, is now appropriated to beg for compassion directly from Paolo:

Example 37 (pp. 76-77, mm. 98-103)

Before the duet ends, Gomes uses the "nostalgia" theme twice--first, with lyrics revealing Paolo's love for Venice, his native city:

Example 38 (p. 81, mm. 143-144)

Later it is intermingled with Fosca's own thoughts of love towards Paolo. Although Paolo sings the theme happily because he is about to return to Venice, Fosca is in a different state of mind still thinking that he will escape with her:

Example 39 (p. 83, mm. 154-156)

FINALE PRIMO - SCENA E TERZETTINO (pp. 85-96)

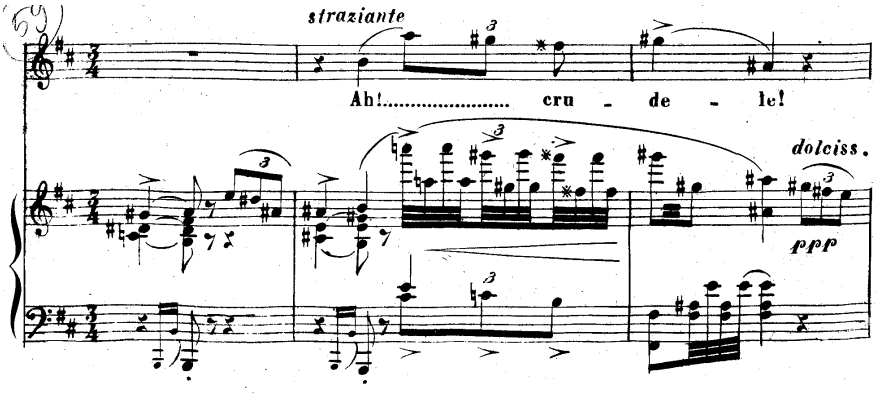
Synopsis:

The first act finale begins with the arrival of Paolo's father who comes to take his son back to Venice. Infuriated, Fosca tries to kill Paolo but she is stopped by Gajolo. Everyone leaves Fosca alone with her grief. Cambro, seeing Fosca in such agony, approaches her, declaring himself a friend, but Fosca tells him that he can only be her friend if he talks of revenge. Cambro offers to deliver both the prisoner and his lover Delia into her hands. Fosca tells Cambro that if he lies she will kill him, but if he is telling the truth, she will reward him by becoming his wife. The act ends with Cambro promising Fosca that she shall have the lovers in her power in ten days. Both conspirators, singing in agreement, portray Paolo as a traitor.

Thematic development:

After Paolo leaves with his father, Fosca feels weak and the "imploring" theme is reprised in an incomplete form, as her last lament to herself:

Example 40 (p. 91, mm. 59-61)



As Cambro approaches Fosca to take advantage of her weakness, the "fury" motive is introduced. It is the first short motive of dramatic association in the opera and is marked by a dotted note followed by a fast rising to an accented minor 6th:

Example 41: "fury" motive

The motive appears at the moment when she threatens to kill Cambro if he lies to her:

Example 42 (p. 93, measure 73-74)

Gomes brings back the "nostalgia" theme after Fosca tells Cambro that she will be his wife in exchange for revenge. It is nostalgic for Paolo--he longs for his beloved city, Venice, primarily because of Delia, who remains in Venice waiting for his return. Again Gomes juxtaposes different moods in the music to create the right tension between the characters, finishing the number with a hint that the next act will involve the lovers. The "nostalgia" theme, once used as an uncertain hope for Paolo, is presented here to

portray his happiness to return to Venice. It also emphasizes the underlying desire of Fosca's revenge:

Example 43 (p. 94, mm. 78-82)

ACT II

SCENA D'AMORE E DUETTINO (pp. 97-105)

Synopsis:

The second act opens at the home of Delia, Paolo's fiancée. Delia tells Paolo never to leave her again and Paolo replies with affection that it will never happen. The *duettino* of the true lovers within *Fosca* is a reaffirmation of their love.

Thematic development:

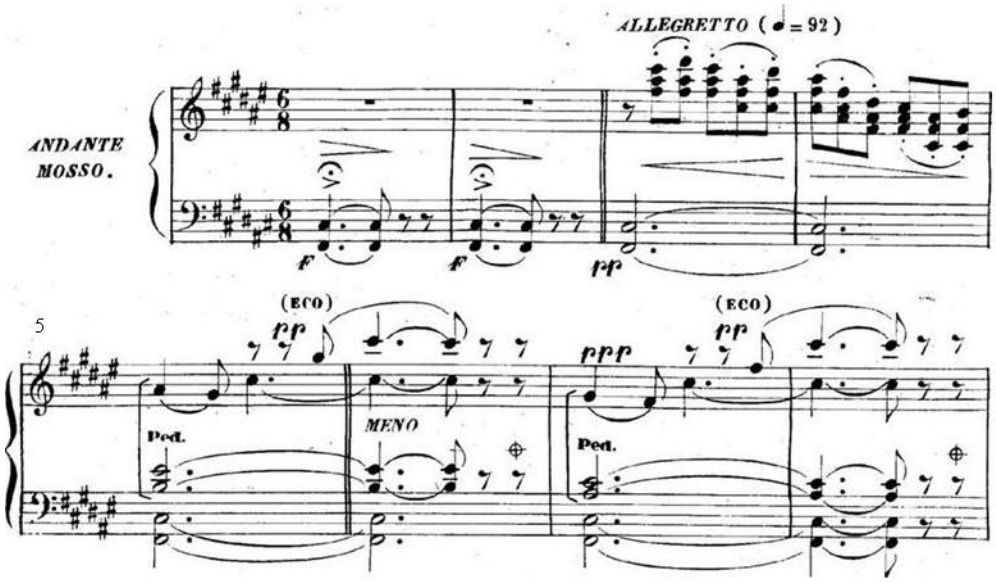
In this scene, Gomes introduces two themes of great significance that will enhance the drama for the rest of the opera:

Example 44: "romance" theme

Example 45: "love" theme

The "romance" and the "love" themes will be always associated with Paolo and Delia. The "love" theme has a more melodic character in the minor mode; it will reappear with little variations and sometimes will be incomplete. All sixteen measures of the introduction of the scene are based on the "romance" theme,' which sets the mood for the *duettino* with its graceful characteristics:

Example 46 (p. 97, mm. 1-8)



As the *duettino* starts, Gomes introduces the "love" theme:

Example 47 (p. 98, mm. 17-19)

It soon becomes the basis of the whole *duettino* appearing many times either with lyrics or as accompaniment in the orchestra with slight variations. The lovers sing it as a beautiful canon echoing the text that declares that "they would live on kisses and songs, forgotten by the world like two wandering swans in a vast ocean:"

Example 48 (pp. 99-100, mm. 50-54)

DIALOGO E CANZONE (pp. 106-117)

Synopsis:

Delia asks Paolo about Fosca but he replies that Delia already knows everything and that the memory of Fosca still afflicts him. Delia reminds him that Fosca was the

person who saved him and healed his wounds, so Fosca will always be a blessing. An outside voice interrupts their dialog; it is Cambro disguised as a merchant. Paolo asks him to enter but Delia strongly opposes. Cambro introduces himself and his merchandise to Paolo.

Thematic Development:

In the third measure of the dialogue, we hear a reminiscence of the "love" theme which disperses as Delia asks to know more about Fosca:

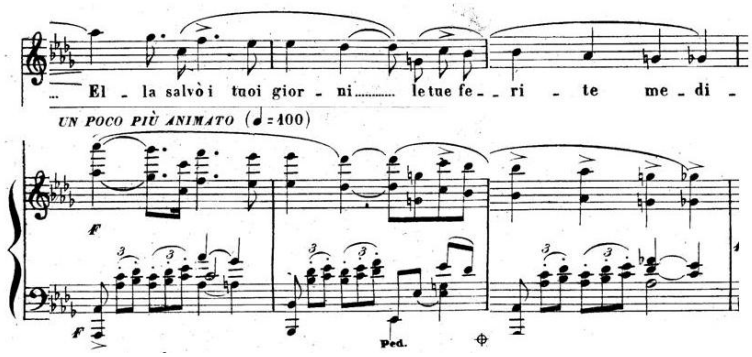
Example 49 (p. 106, mm. 3-4)

As Paolo answers Delia's question, Gomes substitutes the "love" theme with the "menacing" theme which was previously related to Fosca's thoughts. This dramatic substitution helps the audience identify Cambro in his disguise and his real intention in visiting the couple. The "menacing" theme perfectly suits the situation since Paolo tells Delia that he had already told her everything about Fosca. Perhaps Gomes wants to express the idea that although Delia heard the story many times, she has a presentiment that Fosca's crazed love for Paolo has not yet ended and something strange is about to happen:

Example 50 (p. 106, mm. 5-9)

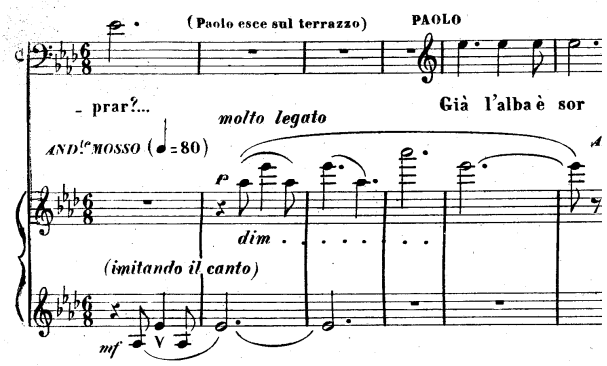
As Delia reminds Paolo that Fosca was the person who saved him, a fragment of the "menacing" theme repeats persistently, underneath her vocal line in three consecutive measures. Once again Gomes is creative and strategic in his choice to present the incomplete theme here. Although the "menacing" theme represents a threat to the couple, in its incomplete form it diminishes its force since Delia thinks positively about Fosca for taking care of Paolo during his captivity:

Example 51 (p. 107, mm. 11-13)



As Cambro appears disguised as a merchant, the reason for the "menacing" theme fragments becomes clear: Delia's premonition is confirmed. Cambro was able to get close to the lovers, further developing Fosca's plans. Right after Cambro sings, a reminiscence of the "romance" theme is heard:

Example 52 (p. 108, mm. 20-25)



Gomes uses the broken "love" theme here to give a clue to the listener that the marriage indeed will not happen--at least not as it was planned.

TERZETTO (pp. 118-132)

Synopsis:

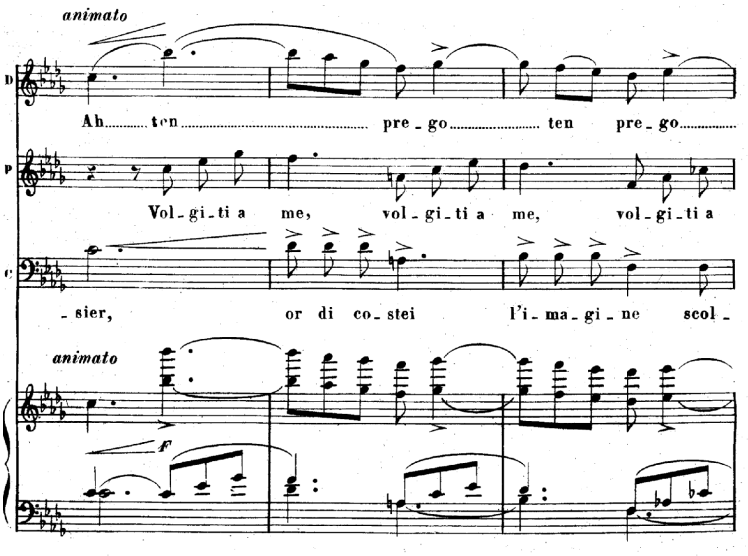
Paolo asks Cambro to show the jewelry he has for sale. Cambro presents a necklace but Delia refuses it saying that she was born poor and therefore is not accustomed to such splendor. Cambro shows something simpler but Delia replies that she is not interested in anything. Paolo and Delia sing to each other that they will be married soon while Cambro sings to himself that they will be in his hands. Taking him aside, Delia tells Paolo that she is bothered by the presence of this stranger. Paolo responds that he will attend to her wish and ask him to leave.

Thematic Development:

Although there are no specific recurring themes in this number, there is a line of particular interest in which Delia begs Paolo to send Cambro away. The shape of her phrase is similar to the "imploring" theme but with intervals changed to suit the harmony.

Gomes alludes to the theme here to connect all the characters to Fosca, whose plans are progressing according to her wish:

Example 53 (p. 131, mm. 99-101)



SCENA E FRASE (pp. 133-137)

Synopsis:

Paolo tells Cambro that he would not buy anything from him because women sometimes have intuitions which men need to follow. Cambro leaves telling them that he is certain that they will all see each other again soon. After Cambro leaves, Delia thanks Paolo for listening to her as she is already feeling better. As the number ends, they say goodbye to each other with a feeling of happiness since in the next hour they will be reunited for the wedding ceremony.

Thematic Development:

No themes relevant to this study are present in this number. Perhaps Gomes' choice of the word *frase* in the title here has to do with the fact that he uses new material to conclude the first scene of the second act since enough information about the future events has been given previously.

DUETTINO (pp. 138-146)

Synopsis:

This scene is set just outside the Venetian church where the mass wedding is about to happen. Fosca enters acknowledging that the ceremony is near and nobody suspects her plan: when Gajolo gives the signal to the pirates to proceed, she and Cambro will kidnap Delia. She vacillates, but believes that this time nothing will go wrong and Delia will not escape her hatred. Cambro arrives and tells Fosca that he visited the lovers and that they will be at the church soon. Fosca, infuriated by the news, tells Cambro that she cannot bear to see the lovers together and would like to kill Paolo with her own hands. The duet ends with both Fosca and Cambro happy that they will have Delia and Paolo in their power soon.

Thematic Development:

This *duettin*o starts with the "fury" theme that is built on the "fury" motive presented earlier:

Example 54: "fury" theme

It is presented in the introduction and will reappear many times to enhance the dramatic force of the scene showing Fosca's belief that she is in full command of the events and her confidence that she will get revenge:

Example 55 (p. 138, mm. 1-8)

After Gomes introduces the "fury" theme, he develops the "fury" motive at different dynamic levels to prepare the mood for Fosca's entrance. He presents this as a solo recitative in which the "fury" motive repeatedly interrupts her thoughts in a very dramatic manner:

Example 56 (p. 140, mm. 21-25)

In this way the music is based on the "fury" motive until the beginning of the actual duet where Cambro comes to tell Fosca that he had seen the lovers and that they are about to be married. Perhaps the lack of the "fury" motive in the duet might show that Fosca is in inner conflict with her passion for Paolo.

ARIA – FOSCA (pp. 147-154)

Synopsis:

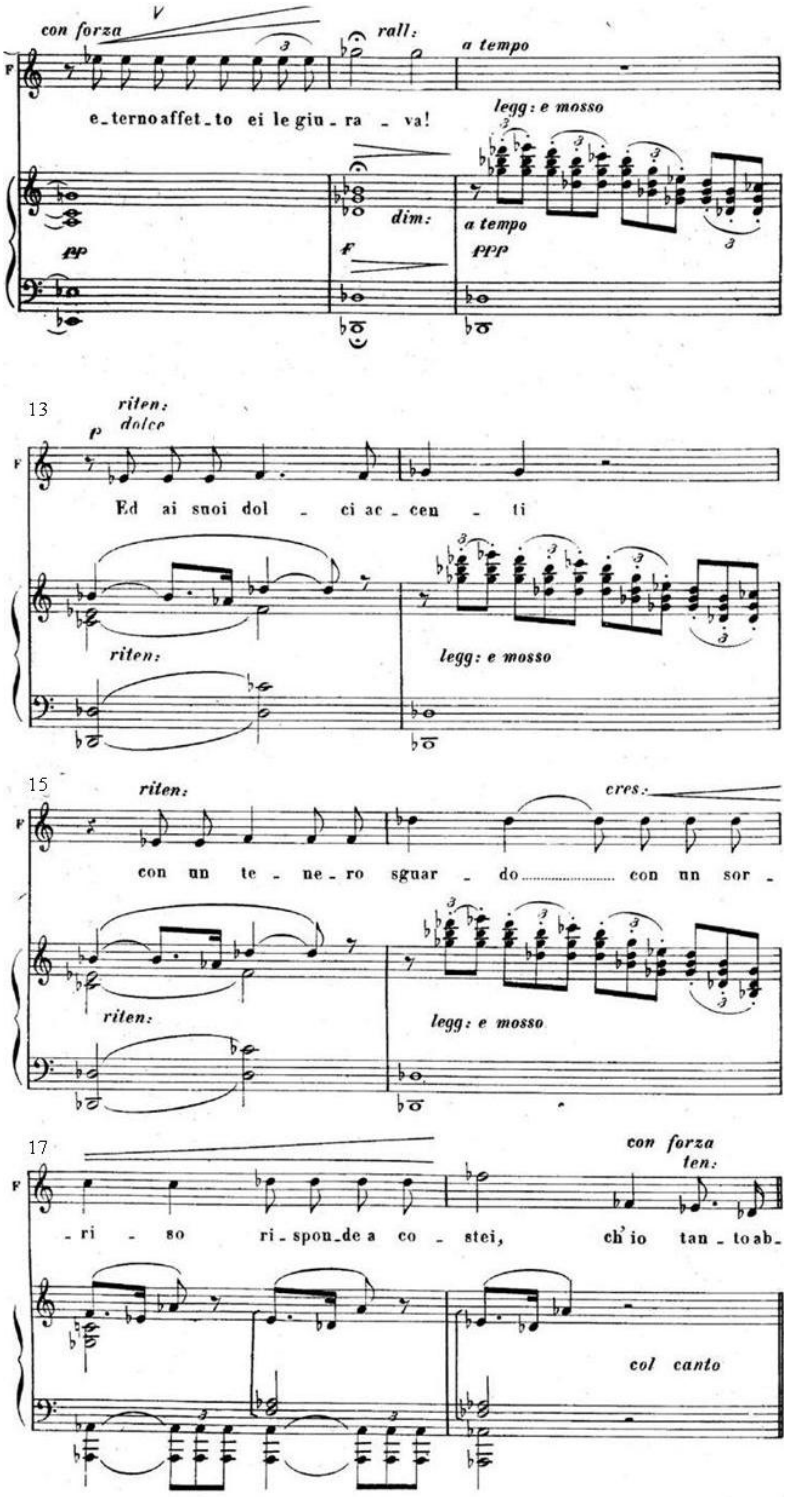
Cambro leaves and Fosca sings a recitative in which she is immensely bothered with the thoughts of the two lovers holding hands and confessing eternal love to each other. In the *andante* that concludes the recitative, Fosca is saddened by the fact that the two lovers are together, leaving her with a desperate, unrequited love. The *andante*

section of the aria is a powerful musical setting of Fosca's lamentations in which she questions God as to what she has done to deserve such suffering.

Thematic development:

The introduction of the aria portrays the agitation of Fosca followed by a recitative where she contemplates the lovers' plans. In the recitative, her thoughts are interrupted three times by the "romance" theme (mm. 12, 14 and 16). Again Gomes provides perfect musical imagery of Fosca's jealousy of Paolo and Delia, as she is tormented with their romance:

Example 57 (pp. 147-148, mm. 10-18)



MARCIA E CORO NUZIALE (pp.155-174)

Synopsis:

This number begins with an introduction for organ followed by a choral prayer in the church where the wedding will occur. Fosca is outside waiting for the moment of the abduction and, as soon as the chorus finishes the prayer, she erupts in a convulsive explosion of fury calling for demons and stating that it is horrible to make fun of love.

Cambro and Gajolo arrive and are ready to give the signal for the abduction. Gajolo is surprised to see Fosca who responds that she is there for the same reason as Gajolo. Cambro asks Fosca to remain silent but she tells Gajolo not to worry about her. Gajolo orders Cambro to watch Fosca and not let her do anything that might destroy their plan. Cambro asks Fosca to leave with him but she says that she will stay. As the wedding guests arrive, the chorus sings accompanied by the organ. Fosca sees that Delia is radiantly beautiful and bursts out in jealousy. The scene ends as the wedding ceremony begins.

Thematic development:

Immediately after the choral introduction, the “fury” theme is heard twice (m. 35 and m. 39), mostly underneath tremolos, creating a powerful contrast as Fosca evokes demons, unhappy with the prayer she just heard:

Example 58 (pp. 157-158, mm. 33-42)

FOSCA (prorompendo con impeto convulso)
pre - ga per noi.
Dall'a - tre ma_
ORCHESTRA
rit.
dim.
mf
marcate
36
-gio - ni sorge - te,o de_mo - - ni... sor -
cres.
38
-ge - - te,o de - moni! sa - cri_lego è il canto che innalzan co -
ff
mf
40
(Gajolo e Cambro vengono dal fondo e si fermano in mezzo al ponte)
-stor!.. È or_ren - da be_stemmia che irri_de all'a_

The “loss” theme returns incomplete just before Gajolo asks Fosca if she intends to oppose his wishes. Here it serves as a remembrance that although Fosca is determined to win Paolo this time, she is also afraid of losing him if Gajolo discovers her plans:

Example 59 (p. 160, mm. 61-64)

As Fosca tells Gajolo not to worry about her, the “loss” theme returns complete this time, emphasizing Fosca’s feelings of remorse for having lost him once already and for being afraid of losing him again:

Example 60 (p. 161, mm. 71-73)

FINALE SECONDO – PEZZO CONCERTATO (pp. 175-206)

Synopsis:

As everyone is about to enter the church, Fosca orders them to stop. Gajolo and Cambro restrain her and Gajolo tells everyone that she is a crazy woman. Everyone believes him and tells her to leave. Fosca replies agreeing that she is indeed crazy but she will have her revenge. Gajolo orders her to be quiet and to hide her suffering. The crowd asks if she is truly suffering. What follows is the central ensemble, the *pezzo cantabile*, where everyone expresses their thoughts. After the ensemble, all enter the church. Fosca tries to follow them but is stopped by Gajolo. She insists on revenge when Cambro announces that it is the time for the pirates to attack. The act ends with a fight scene inside the church where the damsels are abducted.

Thematic development:

As expected in a *finale*, Gomes adds some spectacle to the drama as everyone sings and fights. The carefully planned abduction occurs. The only theme that Gomes uses here is the "determination" theme that started Act I when the plan was initiated. It is used to show the resolve and perseverance of the pirates in pursuing their plans. The scale of the "determination" theme appears incomplete many times in this number. In example 61, it is used with different lyrics sung by different singers addressing Fosca, who almost ruined the pirates' plan and is also viewed as a crazy woman by the Venetians. Here the determination of the pirates seems to be stronger than Fosca's will:

Example 61 (p. 196, mm. 95-96)

The fact that the "determination" theme does not return before the end of the act (64 measures later) seems to be a calculated choice by Gomes to represent the strength of Fosca, who with Cambro's help and against all wills, captures both Paolo and Delia.

ACT III

SCENA ED ARIA (pp. 207-218)

Synopsis:

Delia is brought to a cave as a prisoner where she ponders Paolo's fate. Recalling the horror of her abduction, she is alone, confused, and without Paolo she feels the cold touch of death. Uncertain of her destiny and whether Paolo is still alive or Fosca's prisoner again, Delia is afraid that Paolo is near death or is dead and asks God to let her see him one more time to tell how much she loves him.

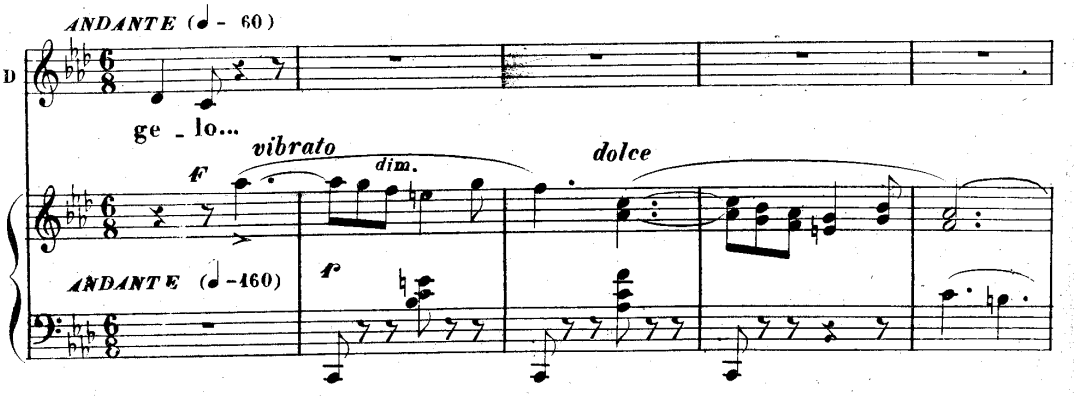
Thematic development:

Six measures into the scene, the "love" theme emerges to suggest that the action that follows concerns the lovers and their feelings, while setting a melancholic mood:

Example 62 (p. 207, mm. 5-8)

After recalling her abduction and feeling death's coldness, the "love" theme returns as if to comfort her:

Example 63 (p. 212, mm. 72-76)



Before the last section of her aria, Delia becomes agitated and questions herself about Paolo. Once more the "love" theme returns, now in a rising sequence, to console her in her emotional distress:

Example 64 (p. 215, mm. 98-104)

Finally, the “love” theme prepares her for a state of ecstasy and she sings that she desires to see Paolo and kiss him one more time before she dies:

Example 65 (p. 215, mm. 110-113)

SCENA E DUETTO (pp. 219-240)

Synopsis:

The scene begins with lamentations from the chorus of Venetian prisoners captured in the mass abduction. Delia hears them and becomes agitated. She is prepared to die and will have no fear of death if she knows that Paolo is alive. Fosca enters the scene telling Delia that he is alive but not for her. Delia and Fosca engage in a dramatic duet in which Fosca informs Delia that she will be her slave from now on and Delia replies that her mind and spirit will never be enslaved but that she accepts her destiny. Fosca discloses that she also abducted Paolo and he is under her power. Delia expresses that it is not her fault that Paolo loves her. Fosca insists that Paolo should die, but Delia offers to renounce her love for him if Fosca lets him live. Fosca is touched by such an

offer and decides to forgive the lovers. The scene ends with Fosca asking Delia to follow her.

Thematic development:

This is a long and pivotal number in the opera. Gomes emphasizes the unexpected dramatic shift in the plot by presenting new musical ideas and strategically accessing the "mercy" theme (m. 173) that has so far only been heard in the *sinfonia*. This theme recurs after Delia has convinced Fosca to forgive her. Fosca sings to Delia that clemency has opened her heart:

Example 66 (p. 238, mm. 172-180)

After Fosca forgives Delia, Gomes reaches the important turning point in the drama, and they sing the "mercy" theme together. Importantly, this is the only time in the entire opera that Delia and Fosca sing the same text and music in unison. This incites

yet another shift in Fosca's mood preparing the unexpected moment where Fosca renounces her desire of revenge, understanding that Delia and Paolo's love is pure and nothing can change their commitment:

Example 67 (p. 239, mm. 181-187)

Grandioso
FF
Fre - na gli sde - gni, gli sde - gni d'of - fe - sa a -
Fre - no gli sde - gni, gli sde - gni d'of - fe - sa a -
con 8
FF Grandioso
184
ppp
- man - te. Or mi per - do - na, e o - bli - a il tu - o do -
- man - te. Or ti per - do - no, e o - bli - o il mi - o do -
con 8
ppp
ppp

CORO DI CORSARI (pp. 241-252)

Synopsis:

Based on the information they received from Cambro, the pirates debate Gajolo's supposed imprisonment and planned execution by the Venetians. The pirates do not trust

either Cambro or Fosca and they make plans to go to Venice at night to discover the truth. If Gajolo is alive, they will bring Cambro and Fosca to justice.

Thematic development:

The chorus starts with the "pirates' honor" theme, repeated three times at the same pitch level to show that their honor is again at stake:

Example 68 (p. 241, mm. 1-13)

The “determination” theme is presented in this number only in fragments, which seems to be Gomes’ efficient manner of showing that the pirates do not trust Cambro and they are not certain of the events that will follow.

SCENA E DUETTO (pp. 253-274)

Synopsis:

Cambro is happy that Gajolo, the last obstacle to his plan’s success, was captured by the Venetians and would not live for more than three days. Cambro believes that Fosca is ferocious but does not trust that she can keep her promises since her heart is tormented. Depressed, Fosca enters the scene slowly. Cambro tells Fosca that because she now has the lovers in her power, she must fulfill her promise to him. Fosca tells Cambro that her intention now is to forgive them. Cambro is surprised and reminds her that if Paolo and Delia leave, they will scoff at her love. Cambro finally convinces her to pursue revenge.

Thematic development:

The “deviousness” theme (m. 8), since Act I associated with Cambro, insinuates itself right after Cambro acknowledges that Gajolo is finally out of his way. It reinforces our understanding that Cambro is the villain:

Example 69 (pp. 253-254, mm. 6-10)

As Fosca enters, the "menacing" theme appears as if to warn us that Fosca might revert to her previous plan of revenge, which was conceived when the theme first appeared in Act I (p. 71):

Example 70 (p. 256, mm. 30-33)

As the music continues through the end of the act, no other themes are presented, confirming Fosca's intention to again seek revenge.

ACT IV

SCENA DEL CONSIGLIO E STROFE (pp. 275-290)

Synopsis:

The fourth act opens with a meeting of the Venetian Council where the members discuss a plan to rescue the hostages from the pirates' cove the next day. The Venetians have already captured some of the pirates, including the captain, Gajolo, and they will be sentenced to death. The Doge enters and tells the council members that Gajolo requested a hearing to reveal important information; the council consents. Gajolo is brought into the room and explains that a false rumor is being spread in Istria where Fosca and Cambro will kill Paolo and Delia if he does not return soon to stop them.

Thematic development:

In this scene, the rising scale indentifies the "determination" theme, reappearing many times, principally when Gajolo is trying to convince the council that his request should be considered and that he will honor his promise:

Example 71 (p. 288, mm. 153-155)

INVETTIVA – CORO (pp. 291-302)

Synopsis:

The council agrees to release Gajolo on the condition that, if in two days Paolo does not return, Gajolo will surrender himself to the Venetians.

Thematic development:

The "determination" theme is the main unifying element of the whole number. The Venetians resolve their dilemma by freeing Gajolo, who will return to Istria in order to seek the truth and free Paolo and Delia if they are still alive. The "determination"

theme returns in many variants throughout the opera, but it is interesting that in this number the last note of the scale is missing to reflect a question. Gomes wants to convince us that the power of the pirates is at stake:

Example 72 (p. 291, mm. 3-4)

Gomes also uses the "determination" theme in the accompaniment at the moment the council members tell Gajolo that war and death will come to the pirates if he does not honor his promise:

Example 73 (p. 295, mm. 32-33)

SCENETTA (pp. 303-310)

Synopsis:

Paolo, too, is a prisoner of the pirates. Cambro arrives and Paolo asks him if Delia is still alive. Cambro responds that if he really loves her, he would be better off getting acquainted with God, suggesting to Paolo that Delia is dead.

There are no relevant themes in this short, arioso-like number, and although Gomes separates it from the following *Romanz*a, they are connected musically as one unit.

ROMANZA (pp. 311-318)

Synopsis:

In the introductory recitative, Paolo is highly agitated. Believing that Delia is dead, he feels guilty and asks death to take him as well. Meanwhile he laments his own sufferings. In the *Romanza*, he sings to Delia as if she is already surrounded by angels and laments that his life is a cruel torture. He imagines her in heaven and asks her to extend her arms to him.

Thematic development:

At the beginning of the *andante*, Gomes plants the "love" theme as a memory of Delia, this is the only moment that the theme appears complete throughout the *Romanza*:

Example 74 (p. 313, mm. 28-30)

GRAN SCENA (pp. 319-336)

Synopsis:

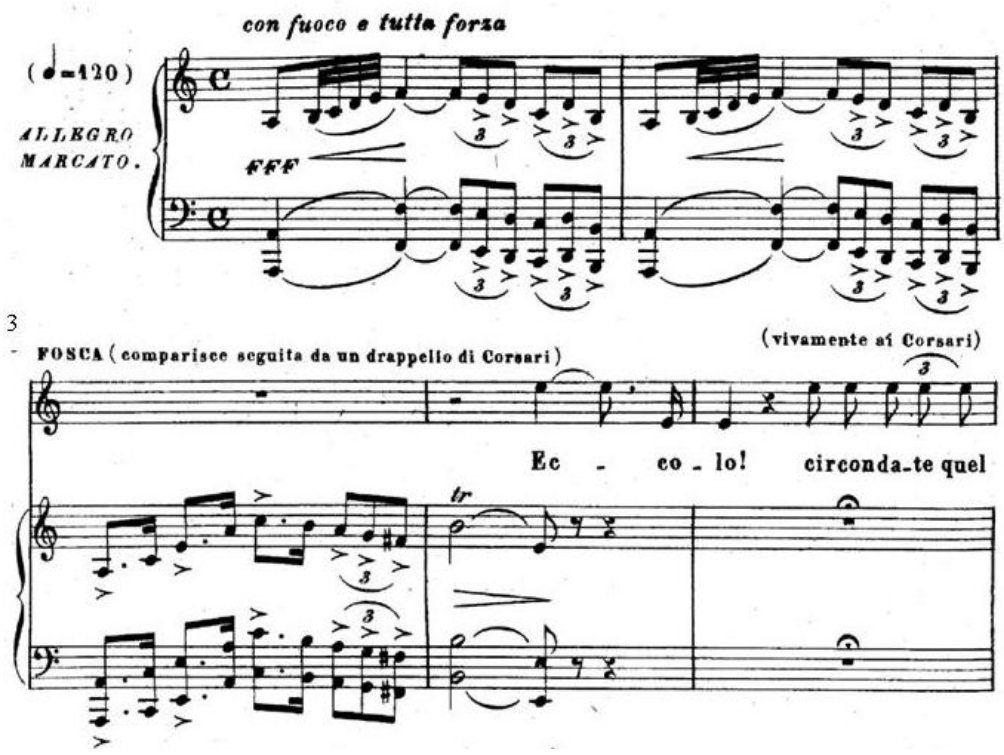
This is the climactic number of the opera. Fosca is now the leader of the pirates who want to avenge Gajolo's death. Paolo is prepared to be executed, but Fosca brings Delia to him. Delia tries to run into Paolo's arms but is stopped by Fosca. The two

lovers are jubilant to see each other and are thankful to Fosca. Meanwhile, the pirates cry for revenge. Fosca holds a bottle of poison and asks Delia to drink it in order to save Paolo. Paolo implores Delia not to drink it and Delia consents to his plea. Fosca is shocked that Delia is not willing to die for his lover and scolds her that she does not deserve such love. Fosca orders the pirates to kill Paolo but Delia cries for pity, begging Fosca to give her the poison. Delia is about to drink the poison when Gajolo bursts in. The pirates are surprised; Paolo and Delia run into each others' arms. Defeated, Fosca now wants to extinguish her fatal love forever and drinks the poison without anyone witnessing her act of suicide. Gajolo tells the pirates that he has killed Cambro for treason and orders Paolo and Delia to go back to Venice. Gajolo, however, is interrupted by the dying Fosca who implores them to listen to her.

Thematic development:

Gomes delivers the "fury" theme with all its force at the beginning of the scene to show that now Fosca is in power and finally able to take her revenge:

Example 75 (p. 319, mm. 1-5)



After Paolo proclaims that he is ready to die, the “love” theme appears as a sign that he will always love Delia. Fosca wants to witness whether that love is true and she brings Delia into the scene:

Example 76 (p. 321, mm. 17-20)

As the pirates wait for the word from Fosca to kill Paolo, the "love" theme emerges. It is clear that the action comes to a halt here and the audience can guess that only love shall win. There are various instances of a similar halting effect in this number to emphasize the dilemma and the conflict between the characters. To the lovers this theme symbolizes both the reaffirmation of Paolo and Delia's love, as well as Fosca's fear that their love might win:

Example 77 (p. 323, mm. 29-35)

DEL. (vedendo Paolo e slanciandosi verso di lui)
FOS. (afferrando Delia per la mano)
Gran Dio!... Pao - lo!... A lui non ti appressar! morto ca -
PAO.
Delia! ah!...
31
DEL.
(guardando Paolo e piangendo)
- drebbe... Pao - lo, o Paolo mi - o! a qua - le
dim.
m.s.
34
stra - zio m'hai serba - ta, o Di - o! a qua - le

The "mocking" theme appears only here and in the *sinfonia*. It heightens the irony of Fosca's feeling of victory as she mocks Delia for not willing to die for Paolo and for love:

Example 78 (pp. 328-329, mm. 71-78)

ALLEGRO ANIMATO
con impeto e forza
F
te sol vi - ver pre - me..... per lui, per l'uom che
ALLEGRO ANIMATO
74
F
cres.
t'a - - - ma?... Mo - rir per es so,o in - sie - - me..... fol-
cres.
77
marcate e con forza
F
-lia da te si chia - - ma!
a tempo

After Gajolo's entrance and Fosca has drunk the poison, the "pirates' honor" theme recurs to remind us that ultimately the pirates' honor is the principal value of the drama:

Example 79 (p. 333-334, mm. 117-121)

(bève il veleno)
GAJ:
(avanzandosi a Paolo)
- mor!
Sì, alle ve - ne - te
AND.te UN POCO MOSSO (♩=84)
120
na - vi ri - con - dot - ti sa - re - te.
A Cambro li af - fi - de -
A Cambro li af - fi - de -
CORO

QUARTETTO – SCENA FINALE (pp. 337-353)

Synopsis:

Dying, Fosca asks Paolo for forgiveness and tells him how much she loved him. They sing with Gajolo and Delia and each expresses his or her own thoughts; later they are joined by the chorus. Delia and Paolo leave for Venice. Fosca vacillates and asks Gajolo to help her to the terrace where she looks at the ocean and dies in Gajolo's arms. Gajolo cries for revenge over Fosca's body and storms off with the pirates to attack Venice again as the final curtain comes down.

Thematic development:

During the quartet (Delia, Fosca, Paolo and Gajolo) with chorus, fragments of the "pirates' honor" theme as well and the "determination" theme reappear to emphasize that the pirates have regained control and Gajolo is back in power. Example 80 shows a fragment of the "pirates' honor" theme sung by Gajolo and the bass pirates:

Example 80 (p. 342, mm. 34-35)

The “determination” theme follows two bars later:

Example 81 (p. 343, mm. 36-37)

Several measures later, the “pirates’ honor” theme returns in its complete form as a confirmation that the pirates’ honor has prevailed and that they have retained their pride:

Example 82 (p. 347, mm. 52-54)

At the dramatic climax before Fosca's death, the "loss" theme is heard as she dies in her brother's arms. This final statement reaffirms that she has lost him forever:

Example 83 (pp. 350-351, mm. 78-81)

In the orchestral coda, Gomes presents the "pirates' honor" theme a final time, *fortissimo* to affirm the importance of the pirates' honor in the opera:

Example 84 (p. 355, mm. 95-100)

VII – CONCLUSION

The recurring themes in *Fosca* are easily heard and recognized, but this does not mean that Gomes used them in a rudimentary or merely mechanical manner. Gomes' simplicity proves to be a useful tool in ensuring musical and dramatic continuity, offering us an idea of his broader goal as a musical dramatist. Gomes uses his themes systematically to contribute to the drama as active psychological elements and not simply as ornamentation. Since Gomes' harmonic language is highly chromatic, these generally diatonic themes provide moments of stability while underlying the true intentions of the characters and their emotional states. Gomes was struggling with balancing ideas of the *scapigliatura* movement and the Italian taste of the time. He wanted to compose a work that would combine the best qualities of both the progressive and conservative musical worlds. *Fosca* is the result of his attempt to compose an opera that would be attractive to Italian audiences and would incorporate the new musical trends coming from Germany.

After analyzing many appearances of the "pirates' honor" theme throughout the opera, it is clear to the author that the composer's choice in emphasizing it in the *sinfonia* is for strong dramatic reasons. No matter what Fosca decides and pursues, she will be destroyed or weakened by the resolve of the pirates to keep their word, fulfill their promises, and maintain their honor. With the *sinfonia*, Gomes prepares the audience by foreshadowing the main psychological conflict in the opera. Gomes maintains that conflict from beginning to end. Regardless of how Fosca's actions and feelings develop throughout the opera, the "pirates' honor" theme submerges her personal fate. The opera ends the way it started: emphasizing the "pirates' honor" theme.

The conflict between Fosca's decisions and the pirates' decisions is always represented by recurrences of the "pirates' honor" theme in its original or slightly altered forms. With each occurrence Gomes reminds us what has already been decided by the pirates, combined with a feeling of excitement about the dishonorable course of action upon which Fosca is about to embark. The theme also anticipates the torment that Fosca will endure as a result of her mad love for Paolo. When Fosca drinks the poison she intended for Delia, the "pirates' honor" theme signifies that the pirates' honor is preserved: Gajolo is alive and returns to fulfill his promise made to the Venetians freeing Paolo once more. The importance of this theme to the development of the drama and cohesion of the work cannot be underestimated: it reminds the audience of the promises made by the pirates and the necessity of the fulfillment of the pirates' promises. This theme haunts Fosca during her most important decisions, and maintains a line of tension, like an "idée fixe" or a counterpoint, a comparison to her honor.

Finishing with the same theme that was presented in the beginning gives the opera a sense of closure and cohesion. However, it is a false sense of closure since there are cyclic actions and reactions: the pirates will go back to Venice; and they will continue their kidnappings just as they did when the opera started, but with the additional imperative to avenge Fosca's death. The pirates remain true to their honor, criminal though it may be an ethos greater than the individual dramas.

It is important to emphasize that Delia and Paolo are the true lovers in the opera and they were already engaged before the opera begins. Fosca's love for Paolo is irrational from the beginning, and after confessing her love to him she realizes that she

cannot win his love without force. Her jealousy of Delia, coupled with Cambro's scheming, is what moves the drama forward, represented by the various themes related to her continuously changing moods and emotions, but the "pirates' honor" theme as an unwavering force determines Fosca's fate.

The psychological impact of the lover-related themes upon Fosca is evident. The "romance" theme that pointedly starts the lovers' duet also starts Fosca's aria. Gomes uses the themes related to the lovers to haunt Fosca, as does the "pirates' honor" theme, except that they appear to her as recollections that provoke jealousy and deep feelings of revenge. Some appearances of the "love" theme occur at the most intense moments in the opera such as when Fosca orders Delia to drink the poison. It also serves as a memory to Paolo in his aria when he is thinking that Delia is already dead.

Together with the "pirates' honor" theme, the "romance" and the "love" themes bring cohesion to the work as a whole by suggesting that Fosca is acting irrationally from the very beginning. These themes are presented to the audience to enhance their understanding of her hysterical love in relation to the circumstances. No matter what happens, she remains strong to defy everything and fulfill her desires. This adds much to the audiences' engagement and to the importance of the drama--a great recipe for tragedy.

First presented in the *sinfonia*, the "mercy" theme, has a particular meaning in relation to Fosca. Although the *sinfonia* is based primarily on the "pirates' honor" theme, the use of the "mercy" theme anticipates the dilemma between honor, love and madness that will develop as the drama ensues. As Fosca becomes emotionally confused, the

music guides us effectively through those feelings, but the "mercy" theme is of particular importance because it is presented at the moment where she decides to kill Paolo but changes her conflicted mind. This is also the only theme where the adversaries sing together. Fosca always refers to Delia as her rival whom she wants to kill with her own hands because of Delia's relationship with Paolo. When Delia is Fosca's prisoner in Act III, she convinces Fosca to be merciful and to save Paolo. When Fosca forgives the two lovers and, for a moment, sees that their love is pure and shall not be destroyed, she sings the "mercy" theme and is joined by Delia in a duet which brings the drama a truly unexpected moment. Significantly, for the first time in the opera, the adversaries share a common bond and sentiment for a moment. Fosca shows compassion allowing the audience to empathize with her. Gomes shows his understanding of Fosca's suffering and madness, reveals her to be human, a victim of a love that has left her emotionally confused and weakened. In the end, the pirates' honor and love of Delia and Paolo will win, but not without leaving the audience feelings of empathy and forgiveness towards Fosca.

Other important musical ideas are the "fury" motive which expands to become the "fury" theme.' The former first appears in Act I (p. 93), embellishing the word "death," and it reappears throughout the opera. It is a simple ascending scale composed of six notes, like a stock gesture to express a specific feeling, but it assumes an important role in the drama. It appears when Fosca feels extremely upset, or is infuriated or consumed with the desire of revenge. The function of both the motive and theme is to show Fosca's agitation and strong will. Close to end of the opera, in the *Gran Scena* of Act IV, the

theme is presented *fortississimo*, followed by many restatements of the motive and immediately contrasted with the "love" theme. This is one of the most dramatic moments in the opera, where Fosca is close to fulfilling her desire for revenge by killing Delia and Paolo. However, this time she is supported by the pirates, who also seek revenge, since they believe that their chief Gajolo is dead. As soon as Delia, brought by Fosca, sees that Paolo is still alive and *vice versa*, the "love" theme returns leaving the audience with great expectation of which is going to win: love or hatred? This is the climactic presentation of both themes. These themes no longer reappear after this number for an important reason: although Delia and Paolo are reunited and they return to Venice, the victory is not complete. After Fosca dies in Gajolo's arms, he cries for revenge and the opera finishes with the pirates leaving to Venice, now to avenge Fosca's death. The audience does not know the fate of the lovers upon the pirates' return to Venice and the cycle continues unstated. The "pirates' honor" theme is heard last, followed by a short coda, leaving us with an ultimate sense of a restless ending.

The nations of the New World (Latin America, USA and Canada) enjoy drama and opera. After opera became popular during the nineteenth century, many European singers and composers had opportunities to perform works of the standard repertoire throughout the Americas. However, Carlos Gomes' operas are almost absent from the contemporary stage. In his lifetime, Carlos Gomes revealed to the world the musical potential of the American nations.

It is time to give the Brazilian musical genius, Antônio Carlos Gomes, the respect he deserves. *Fosca* should be recognized as an important work in the development of

opera because of its novel use of themes and motives for dramatic effect and coherence, unique in Italy for its time. This, and for its dramatic power and emotional relevance, *Fosca* should have a place in the current operatic repertoire.

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